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"The Letter killeth, but the Spirit giveth Life

VOLUME XXX. No. 2

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VOLUME XXX

No. 2

EDITORIAL

A YEAR AGO we were celebrating our Jubilee with much rejoicing. It is in the nature of human affairs, it happens in the lives of institutions as it does to individuals, that these times of special happiness are chequered with sorrow. This year we grieve over our losses by death. Grief perhaps is neither necessary nor appropriate in the case of Mrs. Pownall, whose passing was quick at the end of a long, useful and happy life. She had fully accomplished what she had to do and though we shall miss the stimulus of her presence at the meetings of the R.C.M. Union we can express sincere thanksgivings for her life. In the case of Gustav Holst it is otherwise. It is true that in the last ten years there seemed to be some relaxation in the creative impulse that had enriched British music with notable masterpieces in the years immediately before and after the War. But he had not left off composing and, given health, there seems no reason why his genius should not have blossomed again in the fulness of its vigour. But health failed and his voice, so decisively and unmistakably his own, is silent at the early age of 59.

Holst's is only one of three deaths within three months that have impoverished British music. He concerns us more immediately than either Elgar or Delius because of his long and intimate connection with College. But both Elgar and Delius had towards the end of their lives consented to honour the College by accepting honours from it. Delius had only recently become an honorary F.R.C.M. and Elgar accepted a similar Fellowship a few years before. In the normal course of things it is the policy of this MAGAZINE not to chronicle events of the 'current term, but we felt that we could not leave all mention either of Mrs. Pownall nor of Gustav Holst until next November. This too is obviously the occasion to refer to Elgar and Delius. But we shall return next term to the life and career of Gustav Holst, paying our tribute not only to his work as a composer but to his influence as a teacher which cannot fade for many a year to come.

THE PSYCHOLOGY OF REHEARSAL

II.—THE CONDUCTOR AND THE AMATEUR

AMATEURS in bulk are wayward creatures. They are easily amused, easily offended. In many ways they are like children. They have to be entertained and interested, otherwise they are bored. They are eternally interested in the man who conducts them. They are more interested in him than in his conducting. They notice everything about him . . . how he blows his nose, what tie he wears, whether his hair is tidy. They note all his little mannerisms and mentally file them for future reference. If they like him, they will laugh at his jokes. If they can laugh a little they are prepared to work all the harder.

They are prepared for a certain amount of good-natured bullying. They expect it, and respond to it. They despise too much politeness, they abominate sarcasm. They are easily hypnotised, easily impressed. They ask for a clear beat, clear leads, clear explanations. They like a man who can talk, and who can talk well. They like a man whom they can respect, and who is, at the same time, one of them. They like to be just a little afraid of their conductor. They like to feel that, if they take liberties, they will before long, be thoroughly "ticked off." They are, as I have said before, very like children. As an old schoolmaster myself, I have, time and time again, been impressed by the similarity. But the choral conductor's job is infinitely more difficult than that of the schoolmaster. If his choir becomes a little out of hand he cannot produce a larger stick than the one he already has in his hand and administer summary execution with it. He can only rule by persuasion and by force of personality. Rule he must, if he wants his choir to work, and therein lies the virtue of the good choral rehearsalist. He need not be a brilliant conductor, he need not be a particularly profound musician, but he must be an interesting person.

Most of the men and women in the choir work during the day. Choral rehearsals, therefore, with most choirs take place in the evening. Singers arrive at rehearsals pleasantly tired, and in need of relaxation and change. They join the choir in order to secure this. It is not a job for them, but an evening's entertainment. Earnest choral conductors are apt to forget this, especially if they are worried about their next concert. They are apt to adopt the attitude of "Here you all are at last . . . I'm terribly worried . . . the concert is next week . . . we don't know the work . . ." all of which only succeeds in filling the choir with mild irritation. For the singers' point of view is this . . . "we want the concert to go well . . . we want to do our best . . . but we don't want to be worried about it.

We have worries of our own in plenty without all this agitation about a concert." It is therefore the conductor's job to cover the ground and to see that the work is well ahead some weeks before his concert. He must not give the impression of slave-driving, and yet somehow he must slave-drive. This point alone makes amateur rehearsal a difficult problem.

Then there are the questions of attendance and punctuality. Some choirs attempt to lay down hard and fast rules—no one to be late, no one to miss rehearsals except when ill. It never works. Exceptions always have to be made. And as soon as one exception has been made, another crops up. To my mind, the best way to deal with attendance and punctuality is to appeal to the choir in words such as these: "We are here, every week, to sing. We cannot sing as we would like to sing if half the choir is not present. The absence of some spoils the pleasure of others. Those that arrive late interrupt the rehearsals, again spoiling things for others. We all know that there are times when people cannot help being late or absent, but for the common good, cut these occasions down to the minimum." I think that most conductors will find that choirs respond to this treatment better than to hard and fast secretarial rules.

All that I have written so far is generalisation. Conditions vary according to the nature, size and locality of the choir, and there are many different types. Probably the most instructive to the fledgling conductor is the average village choir. Here he is likely to meet interesting and widely diversified characters. Because their numbers are small he will learn something of the attitudes of each of his singers. By doing so, he will see, in miniature, the various factors that go to make a successful, or unsuccessful rehearsal. Through talking to them he will be able to gauge just how much he can indulge in musical technicalities and how much he must employ the language of the man in the street. He may learn, for instance, that to these rustics "two in a bar" can only mean one thing. He will also learn much of the queer little kinks, animosities, likes, dislikes, personal differences, that exist between all amateurs. Such failings are human nature, and are common to all choirs, large or small, good or bad. They must be accepted, understood and smoothed out.

My first rehearsal with a village choir taught me much. I arrived with a beautiful baton 22 inches long and my head full of the art of conducting. My choir regarded me with unwinking stolidity as I removed my treasure (4/6 it cost me) from its case. When I gave the first beat nothing happened. I tried again and the silence deepened. Then came a hoarse voice from the basses. "Mr. Pennyweather," it said (Mr. Pennyweather was my predecessor),

"Mr. Pennyweather, 'e allus gave us one, two, three, like . . . with 'is cricket stump!" After that I came down to fundamentals and started to learn the really important problems of choir training. I learnt, for example, that the baker's wife wouldn't open her mouth unless she were placed in the front row. I learnt that the postman and blacksmith were at daggers drawn over political disagreements and, in consequence, vied with each other in shouting one another down. It cost me several half-pints before I put this straight. Then there was the vicar's wife who always arrived late for rehearsal because she had been playing at the local stoolball match. There was the subsequent hitch in the proceedings whilst she acquainted the choir with the result and score. There was unending trouble about a certain lady's hat, which entirely obscured the beat from all in the immediate neighbourhood. There were four basses who always found it imperative to leave the rehearsal ten minutes before closing time.

All these little problems became mine to solve, and anyone who tackles a village choir will find similar problems. That is why I consider the village choir helps enormously to prepare the conductor for the difficulties of the bigger choir.

Frictions exist amongst the villagers but they are easily spotted. In big choirs, the frictions are not so easy to spot, being buried beneath far greater numbers. Previous knowledge of individual trouble helps, when one comes face to face with mass trouble.

Perhaps I have stressed unduly the importance of the personal element in choir training. But I have seen more than one choir come to grief through Mrs. Jones having a quarrel with Mrs. Brown. Mrs. Jones may have a dozen or so friends in the choir who immediately take her part. She decides to resign, and the friends, loyal to the last, go with her. And that usually means large holes in the soprano or alto line.

Go to a competition festival, and you will see that it is the choirs that come up with smiling faces and cheerful expressions that carry off the cups. Those that look as though each member has an instinctive dislike of his neighbour usually sound like it. How to keep a choir cheerful, to make it work like a nigger, to amuse it, to interest it, to teach it and improve it, all within the short space of a two hour rehearsal?

The answer is simple. Be cheerful and work hard yourself. Show a pretty wit, a knowledge of your subject, a knowledge of outside subjects, an ability to explain. Indicate what ground has been covered, what results are showing. Achieve improvement on some particular point at each rehearsal and tell the choir what it is. Above all, be encouraging.

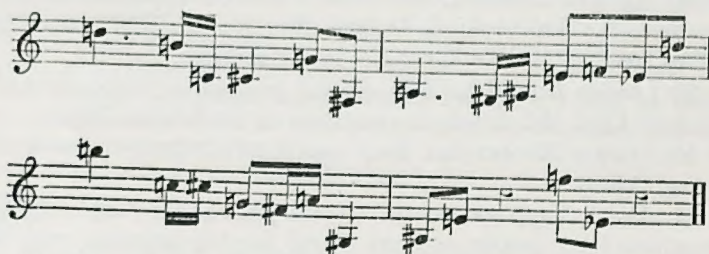
CYRIL DALMAINE.

ATONALITY

THE term atonality has the vaguest of meanings. To many musicians it is a synonym for "noise"; to others it becomes a serviceable word for describing compositions of Schönberg. It is applied here only to music whose melody and harmony are founded upon the twelve-note theory. This theory relies for its logic on the fundamental assumption that a twelve-note passage where all the notes are different has greater strength than a twelve-note passage where some of the notes are the same. We must accept the maxim or reject it, as we please, but only through it can we hope to understand the nature of ultra-modern music. The precise rules governing this method of composition elude most theorists who seek a knowledge of them, but several general principles have been cited.

To refer first to atonal melody: all the intervals can be used. Sevenths and ninths taken quite freely are satisfying in themselves and do not, therefore, require resolution. Chromaticism, although often introduced, tends to weaken a tune, but there is no objection to (say) a three-note chromatic figure when one of the notes jumps an octave. A characteristic feature is the treatment of the notes within the interval of a major second. In its varied forms it includes the rise of a tone followed by the fall of a semitone, the rise of a semitone followed by the fall of a tone, the fall of a tone followed by the rise of a semitone, and the fall of a semitone followed by the rise of a tone.

An illustration will show how notes are approached and quitted :—



To turn to harmony, chord progressions must fulfil two conditions: the notes regarded vertically must obey horizontal rules; that is to say, when read up or down and struck singly, the notes of a chord must have melodic line, and each part in the progression must obey the same rules. Consecutive intervals should be used sparingly, but consecutive sevenths and ninths receive most freedom; consecutive thirds and sixths receive less and consecutive perfect

gave a concert (Old Collegians—Miss Isolde Menges and Mr. Ivor James, assisted by Miss Helen Just in Brahms's Sextet). Sir Henry Hadow presided at a dinner in the evening at which he proposed "Success to the Association"; Mr. Cobbett replied and other speakers were Mr. T. F. Dunhill and Mr. Ivor James.

Mr. G. Kruger-Gray, hon. member of the R.C.M. Union, designed and painted three heraldic panels in memory of three distinguished Harrovians—Mr. Walter Leaf, the Earl of Shaftesbury and Mr. John Galsworthy—which were unveiled on 10th March, Founder's Day, in Speech Room, Harrow. The new gold medal of the Society of Antiquaries, which was conferred on Sir Arthur Evans on 23rd April, was also designed by Mr. Kruger-Gray.

LONDON

SIX CONCERTS OF BRITISH MUSIC were given by the B.B.C. at Queen's Hall at the beginning of the year, in which the following Collegians were involved:—
1st January. Dr. Adrian Boult conducted a first performance of a symphony in D by R. O. Morris, and *The Rio Grande*, by Constant Lambert. Miss Doris Owens (contralto) was the soloist.

3rd January. This concert was in celebration of Ethel Smyth. Mr. Stuart Robertson sang in *The Prison*. Mr. Aubrey Brain played in the concerto for horn and violin.

5th January. Dr. Adrian Boult conducted the first concert performance of a concerto for violin and orchestra by Arthur Benjamin; a Colour Symphony by Arthur Bliss and *Epithalamion* by Edgar Bainton. Mr. Frederick Thurston played the clarinet obbligato to some songs.

8th January. Dr. Adrian Boult conducted a Sinfonietta by Eugene Goossens, two songs from *The Immortal Hour*, by Rutland Boughton (harp obbligato by Miss Sidonie Goossens), *Flos Campi*, for viola, chorus and orchestra, by Vaughan Williams.

10th January. A first performance of a Rhapsody for piano and orchestra, *Phantasm*, by Frank Bridge, was given, conducted by the composer with Miss Kathleen Long as pianist. (This work was broadcast again on 4th February.) Another first performance—in London—was given of *The Love Talker*, by Armstrong Gibbs, conducted by the composer. *Puck's Minuet* and *Procession*, by Herbert Howells, were conducted by Sir Landon Ronald.

12th January. Dr. Adrian Boult conducted *The Hymn of Jesus*, by Holst; a first performance of *Legend*, for piano and orchestra, by John Ireland with Miss Helen Perkin as pianist (repeated on 22nd April); Symphonic Ballad in A minor, *The Trees so High*, by Patrick Hadley, and Rhapsody No. 2, for orchestra, by E. J. Moeran.

WORKS

A new wind trio by R. H. Walthew was performed at the Grottrian Hall, on 14th November, 1933. It is reviewed on page 64.

Rutland Boughton's choral drama, *Bethlehem*, was produced by Mr. Clive Carey at the Church House, Westminster, for ten performances, beginning 28th December, 1933. Miss Penelope Spencer took the part of Salome.

The third and fourth of the Macnaghten-Lemarc concerts were given on 22nd January and 26th February respectively. At the former the programme included Four Romantic Songs for tenor, piano and string quartet by Frederick May, the pianist being Miss Irene Kohler, and Three Songs to Elizabethan words by

Dorothy Gow. At the latter, a new concerto for oboe and strings by Gordon Jacob had its first performance; the solo part was played by Miss Evelyn Rothwell. Other works were also first performances: a Prelude and Fugue by Dorothy Gow, and a suite for chamber orchestra by Christian Darnton.

Songs by E. J. Moeran were sung on 26th January, at the concert held in the hall of the College of Nursing, by the London Contemporary Music Centre. Mr. Arthur Alexander played the piano in a sonata for piano and saxophone and a group of pianoforte solos, which included *Grief* by Freda Swain, and *Equinox* by Ireland. At the concert of the Oriana Madrigal Society at Æolian Hall on 13th March seven new part songs by E. J. Moeran, *Songs of Springtime*, were performed for the first time. The Fleet Street Choir included works by Parry and Stanford in their programme at Wigmore Hall on 12th April, when they also repeated Moeran's *Songs of Springtime*.

Hiawatha was performed by the People's Palace Choral and Orchestral Society, at the Central Hall, Hackney, on 27th January, and on 28th February, at the Central Hall, Westminster, by the Insurance Musical Festival Society.

The R.A.M. New Music Society gave an Invitation Concert of Modern Chamber Music in Duke's Hall, on 5th February. The programme included Five Dedications *Funtington Times* (1929) for string quartet, by Norman Demuth. Miss Barbara Pulvermacher played the violin in a sonata for violin and piano by Hubert Foss.

Three Sketches for piano, violin and viola by Margaret Meachen were performed at the Annual Social of the Tottenham Music Society on 15th February.

The following works by Vaughan Williams have been performed lately: The London Symphony on 22nd February Philharmonic Concert, Queen's Hall; *The Lark Ascending*, at the Briush Women's Symphony Orchestral Concert on 26th January; Concerto Accademico for violin and orchestra, at Wigmore Hall on 14th March; *Toward the Unknown Region* by the Bank of England Musical Society, at Queen's Hall on 16th March.

The Rio Grande, by Constant Lambert, was performed by the University College and Hospital Music Association in the Great Hall University College on 1st March, with Mr. C. Thornton Lolthouse as conductor. Another work of Constant Lambert's was performed at Wigmore Hall on 27th March, namely, his pianoforte sonata.

At the Royal Philharmonic Society's third chamber concert on 8th March, Howard Ferguson's octet was played, with Mr. Aubrey Brain playing the horn.

Ireland's second violin and piano sonata in A minor was played by Miss Irene Crowther and Mr. Ronald Onley at the Euterpean Club on 13th March.

Some of Edmund Rubbra's works were performed at Grottrian Hall on 21st March, when his second sonata for violin and piano was played for the first time in London, and a group of songs which the composer accompanied. Holst's four songs with violin were also included in the programme.

Holst's Choral Symphony was included in the programme of the B.B.C. concert given in the Queen's Hall on 11th April under Dr. Boult.

Arthur Bliss's Pastoral, *Lie strewn the White Flocks*, was performed at the People's Palace Choral and Orchestral Society's concert at Central Hall, Hackney, on 21st April.

CONDUCTORS

The National Festival of English Folk Dance and Song took place at the Albert Hall, on 6th January, when Dr. Vaughan Williams, Mr. Arnold Foster and Miss Imogen Holst each conducted certain dances for which they had specially arranged music. The leader and solo violin was Miss Elsie Avril.

Mr. Sidney Beer conducted an orchestral concert given at 46, Grosvenor Street

on 26th January and the London Philharmonic Orchestra at Queen's Hall on 13th February and 9th March.

Sir Hugh Allen conducted the Bach Cantata Club in the B minor Mass on 27th February, at the Royal College of Music, when Dr. Darke played the basso continuo on the piano, and the soloists were the Misses May Bartlett and Grace Bodey, Messrs. Howard Hemming and Rowland Robson.

Dr. Adrian Boult conducted *The Dream of Gerontius* at the Elgar Memorial Concert given by the Royal Philharmonic Society at Queen's Hall, on 1st March, and also at the special Elgar Memorial Concert given at the Albert Hall on 24th March by the Royal Choral Society and the B.B.C. Orchestra. Sir Landon Ronald conducted the slow movement of the second symphony which preceded it.

Mr. Michael Tippett conducted his new symphony at Morley College on 4th March.

Mr. Reginald Jacques adjudicated at the Chelsea and Westminster Musical Festival Competitions and also conducted the combined choirs at the concert held in the Chelsea Town Hall on 10th March, when Sir Hugh Allen made a speech to the assembled choirs to encourage them in their musical ventures. Mr. Jacques directed for the first time the Bach Choir's performance of the *St. Matthew Passion*, at the Queen's Hall on 18th March; the soloists included Miss Dorothy Silk, Mr. Stuart Robertson, Mr. Keith Falkner; Mr. Thornton Lofthouse played the basso continuo and Mr. Peasgood was at the organ.

Mr. Reginald Goodall was the conductor at a choral concert given at the Bishopsgate Institute on 18th April, when Vaughan Williams's Magnificat was performed. In Brückner's Mass in F minor at the same concert, three of the soloists were Miss Mabel Ritchie, Miss Margaret McArthur and Mr. Topliss Green.

Miss Iris Lemare conducted a concert, "Up School," Westminster, on 26th January, in aid of the funds of the Chelsea and Westminster Musical Festival. Among the items were a Suite for oboe and orchestra by Robin Milford, the oboe being played by Miss Sylvia Spencer. Miss Katharine Marshall Jones was one of the singers.

OPERA

Mr. Thomas Dance took the part of Agamemnon, and Miss Cecilia Green the part of Iphigenia, in Gluck's *Iphigenia in Aulis*, produced by the Oxford University Opera Club at the Royal College of Music on 10th January.

At Sadler's Wells and the Old Vic., Mr. Clive Carey was the producer of *Così fan Tutte* in which Mr. Morgan Jones took the part of Ferrando, and Mr. John B. Gordon of *The Barber of Seville*, in which Miss Ruth Naylor was Rosina, Mr. John Greenwood Ambrogio and Mr. George Hancock an Officer. Miss Ruth Naylor also sang the part of the Widow in *The Boatswain's Mate*, and Mr. Hancock Valentine in *Faust*. Mr. Morgan Jones also took part in Arthur Benjamin's *The Devil Take Her*. Miss Sybil Crawley took the part of Lady Macbeth and Mr. Clive Carey the part of Malcolm in Collingwood's *Macbeth*. Miss Crawley also sang Marguerite in *Faust*.

In *Tosca*, produced by Mr. Gordon, Mr. Roderick Lloyd was Angelotti and Mr. John Greenwood the Sacristan.

SINGERS

Miss Margaret McArthur sang at the Ballet Club Theatre, on 18th January, in a Lament by C. P. E. Bach, with harpsichord and strings. She also sang three of Elgar's *Sea Pictures* at the concert given by the Strolling Players, conducted by Mr. W. H. Reed at the Queen's Hall on 22nd March.

Mr. Walter Glynn sang in a programme of Welsh music at the Westminster Choral Society's Concert at Central Hall on 7th February.

Miss Betsy de la Porte took the part of Elijah's Guardian Angel and The Scraph, in the Pageant Production of *Elijah*, at the Albert Hall, 12th to 24th February.

Miss Margaret Bissett was one of the soloists at Cramer's Concert at Wigmore Hall on 15th February, at which the accompanists were Mr. Harry Stubbs and Mr. Cecil Belcher.

Mr. Trefor Jones and Mr. Keith Falkner sang in a performance of Ethel Smyth's Mass in D at the Albert Hall on 3rd March.

The London Madrigal Singers (Miss Margaret Rees, Miss Grace Bodey, Mr. D. Morgan Jones and Mr. Roderick Lloyd) sang at a private concert at the De Vere Hotel on 30th April.

ORGAN

The Albert Hall organ was formally opened on 22nd January, when Sir Walter Alcock and Mr. G. Thalben-Ball were two of those who contributed to the opening recital, of which the programme ended with Parry's *Blest Pair of Sirens* conducted by Mr. Geoffrey Toye.

Mr. Thalben-Ball gave a recital at St. Paul's, Portman Square, on 8th February, and Mr. Percy Whitlock on 8th March, for the Organ Music Society.

Dr. Harold Darke began a series of three recitals at St. Michael's, Cornhill, on 13th February.

The London Contemporary Music Centre and the Organ Music Society held a joint meeting in the Albert Hall on 20th March, when Mr. Norman Greenwood, Mr. Thalben-Ball (who played a new sonata by Herbert Howells) and Mr. Percy Whitlock were the organists.

CHAMBER MUSIC.

South Place Sunday Concert Society. At their concert on 4th February, the Marie Wilson String Quartet (Miss Marie Wilson and Miss Anne Wolfe are Old Collegians) played, being assisted in James Friskin's piano quintet in C minor by Mr. Henry Bronkhurst. He and Miss Marie Wilson also played Medtner's sonata in B minor. On 18th February, Walthew's Phantasy Quintet was performed. Those taking part in the concert included Mr. Richard Walthew, Miss Bessie Rawlins and Mr. Claude Hobday. On 25th February Mr. Cyril Smith was the solo pianist. On 4th March Mr. Richard Walthew played in two piano quintets, and his Caprice-Impromptu for violin was one of the items in the programme.

The Whinnyates String Quartet (Misses Seymour Whinnyates, Dorothy Everitt, Veronica Gotch and Helen Just) played at the Kensington Music Club, at King's College, Camden Hill, on 26th February, and for The League of Arts at the Victoria and Albert Museum on 24th March. They played a D major quartet by Charles Wood and two Canzoni Ricercati by R. O. Morris.

The English Ensemble (Miss Kathleen Long and Miss Rebecca Clarke are Old Collegians) gave a chamber concert at Wigmore Hall on 17th February.

VIOLONCELLO.

Miss Helen Just played in chamber music at the Sunday Music Society's Concert at the Working Men's College, N.W.1, on 14th January.

Miss Audrey Piggott gave a recital at Wigmore Hall on 13th February, assisted by Miss Dorothea Aspinall.

Miss Thelma Reiss gave a sonata recital with Miss Cohen, on 8th March, at Wigmore Hall, at which Bax's new sonata in D minor was played for the first time. On 17th March, Miss Reiss played at the Meyer Children's Concert at Central Hall.

Miss Beatrice Harrison shared a recital with Mr. Heinz Jolles at Wigmore Hall on 13th March.

PIANOFORTE

Miss Ethel Hobday accompanied at the concert given by Mr. Henry Joachim of his compositions at Æolian Hall on 7th January. She also collaborated with Mr. Albert Sammons in piano and violin sonatas at the South Place Sunday Concert on the same day.

Mr. Harold Samuel played in Frank Bridge's new sonata for piano and violin on 18th January at the first chamber concert given by the Royal Philharmonic Society. He gave a recital at the Wigmore Hall on 10th February. Mr. Samuel played Bach's concerto in C with the London Junior Orchestra on 27th January, at the Central Hall, Westminster. He also played Beethoven's B flat concerto with the Audrey Melville orchestra, conducted by Mr. Frank Bridge, at the Northampton Institute, Clerkenwell, on 26th April.

Miss Joyce McGown gave a recital at Wigmore Hall on 13th February.

Miss Kathleen Markwell joined in a recital of contemporary violin and piano sonatas at Wigmore Hall on 21st February.

Mrs. Ethel Purcell-Wilson organised and played the piano at a concert given at The Foresters' Hall, Upper Norwood, on 12th March.

Miss Kathleen Collins took part in a piano and violin recital at Wigmore Hall on 19th April.

Mr. Aubyn Raymar gave a recital at Wigmore Hall on 30th April.

WIND

Mr. Léon Goossens played the oboe in Mozart's quartet for oboe and strings, at the Mayer Children's Concert at Central Hall on 10th February; in Handel's B flat Concerto Grosso at the Beecham Sunday Concert at the Queen's Hall, on 11th March; and again in Mozart's oboe quartet in F at the Cortauld-Sargent Concert at Queen's Hall on 12th and 13th March. He also played Marcello's oboe concerto. Mr. Goossens played in Bax's nonet at Æolian Hall on 22nd March at the Philharmonic Society's Chamber Concert.

LECTURES.

Dr. H. C. Colles gave two lectures on English Church music at Church House, Westminster, in January.

Mr. Graham Carritt, assisted by Miss Rose Morse, gave a Lecture-Recital on Modern English Songs to the Incorporated Society of Musicians, London Centre, on 10th February; to Westminster School on 14th February; and to Student Movement House, Russell Square, on 3rd March.

Mr. Arthur Bliss gave a series of lectures on *Aspects of Contemporary Music* at the Royal Institution in March. At the third, on the 22nd, his clarinet quintet was played.

Mr. Frank Howes lectured to the London Branch of the Incorporated Society of Musicians on 10th March on *Talent, Training and Character: Can Music be Taught?*

PROVINCIAL

BOURNEMOUTH. Mr. Alec Templeton played Grieg's pianoforte concerto on 3rd January. Among the artists engaged for the symphony concerts were: Mr. Gordon Bryan, Mr. Lloyd Powell and Miss Thelma Reiss, who played concertos on 24th January, 7th February and 7th March respectively. The following works by Old Collegians have been performed: On 24th January, a Manx Tone Poem, *Mannin Veen*, by Haydn Wood; on 7th March, a Comedy Overture (a first performance) by Elisabeth Maconchy. On 7th February, Mr. Pedro Morales conducted the orchestra in three contemporary Spanish pieces. Mr. Topliss Green gave a recital to the Musical Society on 21st February, his programme including songs by Parry, Stanford and Walford Davies. On 18th April, this Society was also given

a recital of songs and duets by Mr. Norman Notley in conjunction with Mr. David Brynley.

CAMBRIDGE. The Cambridge University Musical Society gave six performances in February in the Guildhall of a dramatic version of Handel's oratorio, *Jephtha*. Dr. Rootham conducted and Miss Penelope Spencer took a solo part.

EASTBOURNE. The following Old Collegians took part in the concerts given by the Municipal Orchestra:—Mr. Victor Harding on 27th and 28th January; Madame Clara Serena on 30th March; Miss Helen Edwards on 2nd February; Miss Thelma Reiss on 9th February; Miss Marie Wilson on 2nd March; and Miss Pamela Norris on 9th March.

EDINBURGH. The Edinburgh Opera Company played Hamish MacCunn's *Jeanie Deas* for a week in April.

HASTINGS. The Musical Festival took place during the last week in February. Dr. Boulton conducted on 24th, when one of the works performed was a Passacaglia on the nursery tune, *Oranges and Lemons*, by Gordon Jacob. Mr. Cyril Smith played Rachmaninoff's third piano concerto.

NOTTINGHAM. At the Harmonic Society's performance of the *B Minor Mass* Mr. Trefor Jones and Mr. Keith Falkner were among the soloists.

LEWES. Sir Hugh Allen conducted Purcell's *King Arthur* at the Lewes Festival on 27th April.

LIVERPOOL. Holst's opera *Savitri* was broadcast from the David Lewis Theatre on 2nd February.

MANCHESTER. At the Tuesday Mid-day Concerts held in the Houldsworth Hall, Miss Irene Crowther (piano) and Mr. Grahame Clifford (baritone) were heard on 20th February; Surya Sena gave an Eastern Folk Song recital on 27th February.

NEWCASTLE. On 20th April Church music was relayed from Newcastle Cathedral. The programme contained: Preludes on the tunes, Southwell and Old 113th, and an anthem *Expectans expectavi*, by Charles Wood; motet, *My soul there is a country* by Parry; hymn *Come down, O Love Divine*, by Vaughan Williams; anthem *Jesus, the very thought is sweet*, by Martin Shaw; and the anthem *And I saw a new Heaven*, by Bainton.

OXFORD. A concert by the Oxford and County Branch of the English Folk Dance and Song Society was relayed on 3rd March from the Carfax Rooms, Oxford. Mr. Reginald Jacques conducted. The leader for the dances was Miss Elsie Avril. Among the items were:—Suite of four Oxfordshire Morris Dances, tunes arranged by Imogen Holst; Toccata from Suite on English Folk Airs, arranged by Arnold Foster; Morris Dance, Wheatley Processional, arranged by Vaughan Williams; song (Burford), *Pretty Caroline*, arranged by Imogen Holst; Morris Jig (Headington), *Bacca Pipes*, arranged by Vaughan Williams; song (Bampton), *John Barleycorn*, arranged by Frank Howes.

WORTHING. The Sussex Bach Players gave their first concert on 2nd March, conducted by Mr. Jasper Rooper. The programme included Vaughan Williams's fantasy on a Theme by Tallis. Mr. Leyland White sang with the Carl Rosa Opera Company on tour.

SHEFFIELD. The University of Sheffield Musical Society (choral and orchestral sections) gave its annual concert in Firth Hall, on 9th March. Professor F. H. Shera was the conductor. One of the items was Constant Lambert's *The Rio Grande*.

Miss Dorothea Aspinall played piano solos at the University of Reading Club on 5th November, 1933; at Hill House, Southwell, on 29th January, 1934, when Miss Rose Morse contributed three groups of songs; at 71, Cadogan Square, S.W., on 1st March, when Miss Sybil Crawley also sang; at Winchester College Music School on 11th March, when she was joined in trios by Mr. Sealey and Miss Audrey

Piggott ; and at Trinity College, Glenalmond, on 31st March, when she and Miss Audrey Piggott gave a violoncello and piano recital. Miss Piggott has played at Woking, Dartmouth and Wanstead.

Mr. Graham Carritt gave a lecture-recital on Modern English Piano Music to the Ipswich Music Club, on 24th February ; on Modern French to Aldenham School on 8th March ; assisted by Miss Rose Morse, on Modern English Songs to Prior's Field, Godalming, on 9th February ; and to St. Felix School, Felixstowe, on 17th February.

The Seymour Whinyates String Quartet played at the Southampton Music Club on 10th February ; the Malvern Subscription Concerts on 8th March ; and at Watford Music Club on 14th March. Miss Seymour Whinyates gave a recital to Merton College (Oxford) Musical Society on 1st March.

ABROAD

ITALY. The International Society for Contemporary Music held its Festival at Florence during the first week of April. Among the works chosen by the International Jury for performance was an oboe quartet written by Benjamin Britten ; this was played by Mr. Léon Goossens and the Griller String Quartet.

CANADA. Mr. Bernard Naylor is the conductor of the Winnipeg Symphony Orchestra, the Winnipeg Male Voice Choir and the Philharmonic Choir.

UNITED STATES. The Cincinnati Symphony Orchestra, conducted by Mr. Eugene Goossens, played Vaughan Williams's London Symphony recently, and on 6th and 7th April played Ireland's Prelude *The Forgotten Rite* — its first performance in America.

NEW YORK CITY. At the Juilliard Graduate School, at one of six Orchestral Concerts illustrating *The Literature of the Concerto* on 23rd February, Mr. James Friskin played César Franck's Variations Symphoniques. On 10th March, Mr. Friskin gave a piano recital of Book 1 of Bach's *The Well-tempered Clavier* at the Town Hall. On 17th March a programme of orchestral works by contemporary British composers was given by the orchestra of the Juilliard School of Music, when Vaughan Williams's London Symphony and Constant Lambert's *The Rio Grande* were performed.

Mr. Hugh Ross, conductor of the Schola Cantorum, conducted works by Perotinus, Bach and Brahms at a choral orchestral concert on 11th April in Carnegie Hall.

SOUTH AFRICA. At the concerts of the Bloemfontein Music Club, on 21st February and 21st March, the Misses G. and M. Hobday took part in trios and sonatas by Norman O'Neill, Mendelssohn and Schumann ; and Miss Rubie Duncan sang songs by Frank Bridge, Haydn Wood and Parry.

LATVIA. Vaughan Williams's London Symphony was played at a concert at the Latvian National Opera House, on 20th March, when Mr. Albert Coates was the conductor.

Mr. Keith Falkner visited Canada and the United States in February. He gave recitals at several Universities, and also sang for wireless listeners from Radio City, New York.

Mr. J. L. Mowinckel has resigned his conductorship of the Gefleborgs Lano Orchestra in order to study social problems from the psychological point of view.

BROADCASTING NATIONAL AND LONDON

Orchestral, Vocal and String Works performed :—

FRANK BRIDGE : Prelude and Intermezzo from Suite in E ; Serenade (string quintet) ;

Lament for strings—conducted by the composer (19th March).

GEORGE BUTTERWORTH : Rhapsody, "A Shropshire Lad."

EUGENE GOOSSENS : Fantasy Quartet for Strings.

HADLEY : Suite, "The Atonement of Pan."

HURLSTONE : Piano Trio in G.

GUSTAV HOLST : Lyric Movement for Viola and Orchestra.—A first performance was given on 18th March.

IRELAND : Minuet Impromptu; "Vilanelle"; "Merry Andrew"; Two Salon Pieces; Prelude, "The Forgotten Rite"; Fantasy (piano) Trio.

E. MACONCHY : A Comedy Overture.—A first performance was given on 7th March at Bournemouth.

E. J. MOERAN : Dance, "Rigadoon."

R. O. MORRIS : Symphony in D.

PARKY : Lady Radnor's Suite.

CYRIL ROTHAM : String Quartet in C.

W. H. SQUIRE : "Sylvania."

STANFORD : Lament from Sonata for clarinet and piano.

VAUGHAN WILLIAMS : "Job" (Queen's Hall on 14th February).

GUY WARRACK : Waltz, "Das Straussmadchen."

HAYDN WOOD : Prelude for Orchestra—conducted by the composer (24th February);

"The Unforgotten Melody"; Suite, "My Native Heath."

LESLIE WOODGATE : Romance for Orchestra.

At the Sunday Orchestral Concert on 18th February a Vaughan Williams programme was conducted by the composer. The works were:—Fantasia on a Theme, by Thomas Tallis, for double string orchestra; Norfolk Rhapsody, No. 1 in E minor; Pastoral Symphony; Four Hymns, sung by Miss Dorothy Silk.

A concert of Contemporary Music was given on 23rd February, by the choir-boys of St. Mark's, North Audley Street; choirmaster, Mr. Maurice Vinden; conductor, Mr. Leslie Woodgate. Among the works performed were:—*A Boy was born*, Choral Variations by Benjamin Britten; Motet, *Te decet hymnus*, by Leslie Woodgate; and *David's Lament for Jonathan*, by Edmund Rubbra.

FOUNDATIONS OF MUSIC.

Mr. Frank Merrick played J. S. Bach's *The Well-tempered Clavier*, 8th to 12th January; and Miss Helen Perkin played C. P. E. Bach's piano sonatas, 2nd to 6th April.

PIANO.

Mr. Edwin Benbow has been appointed accompanist to the Wireless Singers, Mr. Arthur Benjamin gave a joint recital with a singer on 4th January, and played solos on 30th March. Mr. Gordon Bryan played at Bournemouth on 24th January. Miss Belinda Heather played solos on 10th April. *Idyll and Diversions*, for piano and string quartet, by Victor Hely-Hutchinson, was played on 28th January—with the composer at the piano; Mr. Hely-Hutchinson also played with the City of Birmingham Orchestra on 30th March. Miss Kohler played a concerto (Wiener) on 19th February; Mr. Edward Mitchell gave a recital on 28th January, when he played his own Etude in F and Prelude alla Marcia Fantastica and Rhapsody by Ireland. Mr. Frank Merrick gave a joint recital with a singer on 1st February; Mr. Angus Morrison played Ireland's Concerto on 24th January; Mr. William Murdoch played in Ireland's violin sonata No. 2 on 1st April. Miss Helen Perkin played Ireland's Concerto on 28th April. Mr. Lloyd Powell played Schumann's Concerto on 7th February. Mr. Edmund Rubbra gave a recital of music by Debussy on 17th February. Mr. Cyril Smith gave a recital on 3rd January, and played solos on 31st March. Mr. Kendall Taylor gave a recital on 7th January.

Habanera, for two pianos, by Norman Demuth, was played on 28th February and Rhapsody and Bolero, also for two pianos, by the same composer on 14th March. A programme of Ireland's piano works was given on 11th March. Stanford's Romance in B flat was played on 14th February.

STRINGS

The following Ensembles have broadcast:—The Bronkhurst Trio (2nd January); The Portland String Quartet, Messrs. Alan Bartlett, Ralph Nicholson, Misses Violet Brough and Barbara Amor-Wright (9th January).

VIOLIN

Miss Marie Wilson and Mr. Henry Bronkhurst played Brahms's Sonata in G on 19th March. Miss Bessie Rawlins gave a sonata recital on 26th March; and Miss Isolde Menges played Brahms's Concerto on 15th April.

VIOLA

Miss Anne Wolfe played a Rhapsody for viola and orchestra by W. H. Reed, on 25th January, and took part in the Early Continental Baroque Chamber Music for the Foundations of Music Series on 28th February and 1st March.

VIOLONCELLO

Miss Beatrice Harrison played a sonata and solos on 11th January; Miss Helen Just, sonata recital on 5th March and solos on 13th April; Miss Thelma Reiss played solos on 7th March, and in a sonata recital on 13th March; Miss Audrey Piggott, recital on 6th February, solos on 24th March; Mr. Cedric Sharpe gave a recital on 1st April, playing *A Midsummer Song* by himself; Mr. W. H. Squire gave a recital on 4th April, when he played his own *Harlequinade*, *Tarantelle*, *Tzig-Tzig* (Magyar Dance), and several of his arrangements.

SINGERS

The following Old Collegians have broadcast:—Mr. George Baker, Miss Margaret Bissett, Mr. Thomas Dance, Mr. Tudor Davies, Miss Phyllis Evens, Mr. Helmar Fernback (Leamington Spa), Mme. Sarah Fischer, Messrs. Gavin Gordon, Walter Glynne, Topliss Green, Miss Olga Haley (recital, 14th January), Misses Helen Henschel, Margaret McArthur (recital, 10th March), Mr. Norman Nodley (recital of songs by Martin Shaw, 15th March), Miss Doris Owens, Mr. William Parsons, Miss Mabel Ritchie (Torquay), Mr. Stuart Robertson, Miss Dorothy Silk, and Surya Sena (recital, 27th February).

ORGAN

Recitals were given by Mr. G. Thalben Ball on 14th January and 22nd April; by Mr. O. H. Peasgood on 28th January, 14th February and 7th March; by Mr. Maurice Vinden on 21st February, 11th and 28th March, and 11th April. This latter took place at St. Mark's, North Audley Street, as did one also given by Miss Helen T. Young, on 25th April. Her programme included Prelude and Postlude founded on old Irish Church Melodies, by Stanford, and the Choral Prelude on *Our Shield and Defender* by Parry.

On 20th January a programme of music for chorus and organ was given—among the items were *When first these eyes unweil* by Herbert Howells, *Expectans expectavi* by Charles Wood, and the Motet, *Lord Thou hast been our Refuge*, by Vaughan Williams.

Mr. Gavin Gordon sang for transmission by television on 23rd March.

Mr. Pedro Morales conducted the London Symphony Orchestra on 21st January.

Mr. Eugene Pini and his Tango Orchestra played on 30th January.

OTHER STATIONS

WEST REGIONAL

A Landon Ronald programme with the composer at the piano was given on 19th January. A Suite in E minor for orchestra by Frank Bridge, was played on 21st February. Three Impressions for soprano and orchestra by Arthur Benjamin, were given on 16th March. *Morning Glory* for bass and orchestra, by Cyril Rootham, was performed on 16th March. Six Suffolk songs, by E. J. Moeran were sung on 13th April. The following singers have broadcast:—Mr. George Baker, Miss Doris Banner, Mr. Tudor Davies, Mr. Walter Glynne, Mr. Trefor Jones, Miss Dilys Jones-Thomas (sang in Holst's Vedic Hymns on 19th February), Mr. William Parsons and Mr. Stuart Robertson. Mr. Alec Templeton played piano solos on 24th February, including his own composition, *Springtime in the Villcoe*. Miss Ethel

Hobday played piano solos (Chopin) and in a sonata by Pugnani, at Exeter on 17th March. Miss Audrey Piggott played violoncello at Torquay on 19th April, and Miss Beatrice Harrison at Bath on 28th April.

MIDLAND REGIONAL

The following works have been heard :—Suite of Mask Dances for orchestra by Haydn Wood, on 27th January ; Pastoral and Harlequinade for flute, oboe and piano, by Eugene Goossens, on 28th January, also Miniature Fantasy Op. 2, for orchestra by the same composer on 24th April ; compositions by W. H. Squire on 2nd February, songs and violoncello solos, played by the composer ; music to *The Charcoal Burner's Son*, a dramatic story for children, by Victor Hely-Hutchinson, conducted by the composer. Variations on a theme of Purcell, by Gordon Jacob, on 11th April ; music to a play for children, *April Fools*, by Armstrong Gibbs, on 5th April ; a programme of John Ireland's music (songs and piano solos) on 15th April.

A recital of violin music by British composers was given on 9th April. Among the items were :—Air in F by Herbert Hughes ; Revelry by W. Hurlstone ; and Lullaby by Frank Bridge.

Mme. Clara Serena sang on 6th January, Mr. T. C. Sterndale-Bennett on 5th February and 7th April, Mr. Helmar Fernback on 26th February and 20th April.

Mr. George Mantle-Childe compered and played a Tango Pedro on 19th January.

A partsong for male-voice choir, *Song against Melancholy*, by Frederick Ogilvy, was broadcast on 14th January.

NORTH REGIONAL

The following singers have broadcast :—Mr. George Baker (7th February) ; Miss Dorothy Silk and Mr. Keith Falkner (in Verdi's *Requiem*, on 23rd February, at Huddersfield) ; Miss Olga Haley (1st March) ; Messrs. Trefor Jones and Keith Falkner (in *Elijah*, on 20th March, at Liverpool) ; and Miss Dorothy Silk (*St. Matthew Passion* on 27th March, at Sheffield).

Miss Irene Crowther played piano solos on 16th April, and Miss Gladys Corlett gave a violoncello recital on 22nd April, playing *A Chinese Lament* and an arrangement of *Tom Bowling* by herself.

SCOTTISH REGIONAL

Miss Mona Benson sang on February 4th and 20th (at the latter a recital of German ballads "in the Scots tongue"), and on 18th April. Mr. Trefor Jones sang in *The Creation*, on 7th February. Miss Evelyn Rothwell played oboe solos on 11th February. Mr. Leslie Woodgate conducted the London and North Eastern Railway Musical Society's orchestra and male-voice choir on 10th March, giving a first performance of his own *Songs of the Saracens* for chorus and orchestra.

BELFAST

Mr. Richard Walthew, Junior, has been appointed first clarinet in the Belfast B.B.C. orchestra.

Mr. Trefor Jones sang on 13th January ; Mr. Stuart Robertson sang in Plantation Songs, arranged by himself, and in Hely-Hutchinson's Nonsense Songs, on 31st January, and at Ballymena in Parry's *Pied Piper of Hamelin* on 9th March ; Miss Mabel Ritchie sang in operatic programmes on 13th February and 5th April ; Mr. William Parsons sang in Part 1 of *The Creation*, with the Belfast Philharmonic Society, on 16th February ; Mr. Bernard Shore played the viola on 24th February ; Mr. Keith Falkner and Mr. Léon Goossens sang and played with the Belfast Wireless Symphony Orchestra on 10th March ; Mr. John Francis played the flute on 28th March.

EMPIRE

Miss Grace Humphery broadcast to Australia on 15th February ; Miss Audrey Piggott on 29th March ; Mr. Helmar Fernback on 30th April ; Miss Elizabeth Campbell (organ) on 19th January to Australia.

MARRIAGES

REMNANT—LOVEGROVE. On 29th December, 1933, at the Church of San Clemente, Rome, Eustace Archibald Remnant, elder son of Mr. and Mrs. Archibald C. Remnant, of Hadleigh, Essex, to Joan Winifred, younger daughter of Edwin W. Lovegrove, F.S.A., and the late Mrs. Lovegrove, of Chipping Campden, Glos.

SELLAR—NORMAN. On 20th January, 1934, at St. Andrew's, Much Hadham, Herts., Alexander John Patrick Sellar, only son of the late Lt.-Col. T. B. Sellar, The King's Own Scottish Borderers, and of Mrs. Sellar, and Mary Penelope, younger daughter of Mr. Ronald and Lady Florence Norman, of Moor Place, Much Hadham.

JONES—FOX. On 21st February, 1934, at St. Martin-in-the-Fields, Trefor Jones to Florence Lincoln Fox.

ALLOM—NORRIS. On 26th April, 1934, at All Saints', Banstead, Mr. Maurice Allom to Pamela, daughter of Mr. and Mrs. O. T. Norris.

OBITUARY

POINTER

On 14th January, 1934. Mr. John Pointer was a student at R.C.M. from 1888 to 1892. He was on the staff of Novello, and in the course of his work with that firm helped to bring out Elgar's principal works from *The Dream of Gerontius* onwards, and many editions of Bach's cantatas. He was connected with the publications of the Associated Board and served for some time on the Committee of the Royal Philharmonic Society.

HARRISON

On 9th February, 1934, Mrs. Harrison (Annie Florence Martin), at Oxted. She was a student at R.C.M. in the year 1886, and studied singing with Mr. Blower, piano with Mr. Ernst Pauer, and harmony with Sir Frederick Bridge. Her daughters, the Misses May and Beatrice Harrison, are both Collegians.

NAYLOR

On 7th May, Dr. Edward Woodall Naylor, at Cambridge. Dr. Naylor was at R.C.M. in 1888, where he studied composition and piano. He was the son of John Naylor, a former organist of York Minster. In 1884, he gained a choral scholarship at Emmanuel College, Cambridge, of which he afterwards became lecturer, organist and fellow. He graduated M.A. and B.Mus. in 1891, and proceeded Mus. Doc. in 1897. His opera, *The Angelus*, won the prize offered by Ricordi for an English opera, and was performed at Covent Garden in 1909, and revived in 1921. His best known work, however, were his books on Shakespearian music: *Shakespeare and Music* (1896), *The Fitzwilliam Virginal Book* (1905), and *The Poets and Music* (1928).

POWNALL

On 16th May, Mrs. Frank Pownall, widow of the former Registrar, in her 88th year. Mrs. Pownall engaged in active public life up to within a few weeks of her death, serving on numerous councils and committees, chiefly concerned with young people. She was a representative member of the Royal College of Music, on the council of Queen Alexandra's House. She also served on the council of the Women's Holiday Fund and many societies connected with the Church. For her own church, St. Andrew's, Ashley Place, she was largely responsible for raising funds for the restoration of the belfry, and in a performance of a play given for this object, took a prominent part (at the age of 82), that of a grandmother wrestling with the problems of the younger generation. In memory of her husband, Mrs. Pownall founded a prize at the College for singers of songs by Schubert and Bach, her husband's and her own favourite composers. Her only child, Lieutenant-Commander George Pownall,

R.N., was killed at the landing at Gallipoli in April, 1915. She was Helen Augusta, daughter of Sir W. H. Stephenson, who was secretary to Sir Robert Peel, and afterwards Chairman of the Board of Inland Revenue. In 1874, she married Frank Pownall, an amateur singer of distinction, who afterwards became Registrar for 17 years, and died in 1916. She was invited to join the R.C.M. Union at its inception in 1905 when her husband became its first treasurer and she remained a member until now. Mr. Aveling contributed the following appreciation to *The Times* by whose courtesy it is here reprinted: "The passing of Mrs. Frank Pownall takes from us a woman of fine intellect and social gifts, a lover of music and all things beautiful, a devoted worker for the happiness of others, and, above all, a friend of youth. Generous as she was to the needs of her contemporaries, her real heart was with the successive younger generations encountered in her long and busy life. With the shrewd counsel that comes of complete understanding, she would point young explorers to the right path, enriching their minds with a fresh outlook and encouraging them to unearth in themselves many fine qualities hitherto undiscovered. She rejoiced to do good by stealth, as many (and their children and grandchildren, too) gratefully remember."

THE R.C.M. UNION

RESIGNATION OF DR. EMILY DAYMOND

REGRET is a poverty stricken word to express what members and friends of the R.C.M. Union, MAGAZINE and Loan Fund feel at the news of Dr. Daymond's resignation from these Committees. It is true that no Hon. Officer has a greater claim to a rest than Dr. Daymond after many years of magnificent work ardently maintained, and it is true we are happy in knowing that, though she has permanently settled in Somerset, her friendship and interest are with us as keenly as ever. But none the less, when she first tendered her resignation, we besought her to rescind it. Thus out of sheer kindness she remained as Hon. Secretary and Treasurer of the Loan Fund until this winter. But now her resignation must take effect because she has gone yet further into Somerset and can seldom come to London.

What Dr. Daymond has done in the way of voluntary service beggars description. When the R.C.M. MAGAZINE was started in 1904 she was a member of the original Committee, and she has served on the Committee ever since in practically every capacity — especially those that involved real hard work. She was among the prime movers in the foundation of the UNION, and all through its existence she has taken a very energetic share in its activities. Finally, the R.C.M. Union Loan Fund was her own special idea and creation. On its initiation in 1910 she became its Hon. Secretary and Treasurer and she has served continuously in that capacity ever since. It has been no sinecure, for

the post entails much correspondence and demands both judgment and tact. Dr. Daymond has filled it with extraordinary devotion and success, and with a great-hearted kindness and understanding that made her the friend of all who applied to the Fund.

This honorary work has been carried on alongside her own crowded professional life. Sir Hubert Parry once said that the very busy people are the only ones who can be depended on to make time for everything. Dr. Daymond has certainly proved his words. For thirty years she has given her services to the Union, *MAGAZINE* and Loan Fund, and in return we offer her a gratitude that will not grow dim.

LOAN FUND—NEW HON. SECRETARY AND TREASURER

At the meeting in March of the General Committee of the R.C.M. Union, the Loan Fund Committee was re-elected for the ensuing year, and the question of a successor to Dr. Daymond was discussed. Miss NORAH DAWNAY's name had been already suggested and she had most kindly consented to stand for election. The Committee elected her unanimously as Hon. Secretary and Treasurer of the Loan Fund, expressed their sense of indebtedness to her for being willing to undertake the work, and extended to her a very cordial welcome.

ANNUAL GENERAL MEETING

The Annual General Meeting of the Union took place on Monday, 12th March, at 3-45 p.m., in the Parry Opera Theatre, when the Chair was taken by the President, Sir Hugh Allen. Following the Minutes and Annual Report, the Hon. Treasurer, Miss Darnell, read a statement on the audited Accounts and Special Jubilee Fund. The Chairman directed that it should be published in the *MAGAZINE*, and it is appended at the end of the column.

Dr. Daymond made a statement on the Loan Fund, and the President expressed the thanks of the meeting to her for her great services.

The Hon. Officers of the Union were re-elected for the ensuing year. Of the five vacancies in the *Past Pupils and Others* Division of the General Committee, two were filled by the re-election of Miss Winifred Bowden-Smith (Hon. Secretary of the *MAGAZINE*) and Mr. Topliss Green; the other three were filled by the election of Mr. Charles Morley, Mrs. Mortimer Harris and Dr. R. O. Beechcroft. Of the nine vacancies in the *Present Pupils* Division of the Committee, one was filled by the re-election of Mr. Beresford Verity, who as a present student was still eligible, and to the other eight the following persons were elected, viz., Miss Wendy Hanson, Miss Mabel Lovering, Miss Jane Vowles, Miss Nora Wilson, Miss Ruth Dixon, Miss Audrey Smith, Mr. Norman Menzies and Mr. Frederick Waine.

After the meeting came tea, and at 5 o'clock Mr. Val Gielgud (guest) gave a most attractive talk on "Plays for Broadcasting."

MARION M. SCOTT, *Hon. Secretary.*

EXTRACT FROM HON. TREASURER'S REPORT

The Special Jubilee Fund was included in the audited Accounts already circulated to members of the Union, but in accordance with the direction of the Annual General Meeting an extract from the Hon. Treasurer's statement which shows how the Special Fund was expended is printed here in round figures.

The Fund amounted to £152, of which £129 was from donations and £23 from the sale of the JUBILEE MAGAZINE. It was spent thus :—

Extra expenses of Dinner and Dance	...	...	...	...	£39
Extra expenses of "At Home"	...	...	...	...	27
Cost of JUBILEE MAGAZINE	...	...	...	...	60
The Review of the Jubilee in the autumn number of the R.C.M. MAGAZINE (Volume XXIX, No. 3)	...	...	...	...	10
Printing and Postage	...	...	...	...	9
Gratuities and Sundry expenses	...	...	...	...	7
					<hr/> £152 <hr/>

COLLEGE NOTES AND NEWS

THE Fencing Class continues to go from strength to strength. Several new men have joined, and at the beginning of this term it was found possible to form the Royal College of Music Fencing Club, under the captaincy of Mr. Howard Hemming and with Sergeant Turner as coach. Our list of matches for the coming season is as follows :

1934	October 31	Imperial College Union	...	Away
	November 22	H.M. Life Guards	...	Home
	December 1	Lyons	...	Home
1935	February 16	H.M. Life Guards	...	Away
	February 19	Lyons	...	Away

Dates have still to be arranged for two matches with the Horse Guards.

On behalf of the members of the Club I would like to thank Miss Darnell for her co-operation, and for the arrangements for entertaining visiting teams.

Ten entries were received for the Darnell Cup at present held by Mr. Dudley Lewis. Mr. Cairns James has kindly presented a foil, to be given to the winner of the final pool.

The "R.C.M. F.C." now appears to have come to stay, and recruits may enrol in the Opera Office, where Miss Haviland will be pleased to supply full particulars. The subscription is a modest 30/- per annum, payable in three termly instalments.

FREDERICK C. SHAW, *Secretary, R.C.M. F.C.*

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THE SOCCER TEAM were only successful in obtaining two fixtures last term, both of which resulted in honourable defeats : by 2 goals to 1 against St. Martin's Theatre, and by 6 goals to 4 against the B.B.C. The soccer enthusiasts are confident they will improve on this next season.

There is also a cricket and tennis team in the College once more, but their doughty deeds will be news for the next issue of the MAGAZINE. F.C.S.

NOTICES

There are a certain number of back volumes of the MAGAZINE of which there are a good many surplus copies. The Hon. Secretary would be very pleased to let members of the Union have a consecutive number of copies from Vol. XIX, No. 1 (1922) up to the present date for the cost of postage. This offer is only open until 1st November.

* * *

Miss Dorothea Aspinall's telephone number is incorrectly given in the R.C.M. Union List of Members. The correct number is Bayswater 0726.



ReBuck

THE PLEASURES OF CRUISING

HAVING lately returned from a cruise to the West Indies, I thought I would write a short article for the *MAGAZINE* to tell Union members something of its delights. I had the good fortune to meet at least two old Collegians while at Trinidad and Barbadoes (I refer to Miss Ambard at Trinidad, and Mr. Hudson at Barbadoes). I had my Union List of Members with me on the cruise, and I also saw that Miss Delgado and Miss Campbell lived in Jamaica, but as I was kept busy on expeditions all the time we visited that Island there was no opportunity for getting in touch with them or I would have tried to do so. Trinidad was the first Island we visited and it is indeed a beautiful one. I will not attempt to describe all the wonderful trees and plants that grow on it nor how vividly all the colours seem to stand out. The temperature of course is tropical but still I personally never found it unbearably so. After a marvellous expedition across the Island of Trinidad we arrived at Port of Spain and after lunch we were free to do as we liked, explore the town or go back to the ship. I chose to call on Miss Ambard and great was her surprise when she saw me. I asked her to come to tea on the ship as we were in port till about 7, and this I am glad to say she did, so that we were able to have a good talk about all and sundry, till the last gong went for visitors to leave the ship. I hope the recollection of that afternoon will be as pleasant to Miss Ambard as it remains to me!

I cannot describe what a thrill it was when we had our expedition to Panama. First of all we had a train journey from Cristobal Harbour which brought us straight to the Gatun Lock where we all disembarked and gazed with untold admiration at the wonderful engineering feat before us. A big German liner was even then just coming through, and we thought we were in luck's way, but alas, it took longer than it looked, and our itinerary did not allow us to wait as we had much before us. After another short train journey we were packed into steamboats and taken for about an hour's trip down the canal itself. It is not at all wide and far less imposing altogether than I imagined it to be. One or two alligators were to be seen on the banks and several iguanas swimming about in the water. Panama, the town itself, which we eventually arrived at, is most picturesque and has some excellent shops. The last thrill of the day was a flight by hydroplane back to Cristobal Harbour instead of going by train; this took half-an-hour whereas the train took two hours, and was well worth doing.

We arrived at Jamaica two days after Panama, and I may say the heat was intense there. Jamaica is a glorious island with, again, the

REVIEWS

NEW ORGAN MUSIC

The Organ Sonata in G major by Herbert Howells is, by its very nature, bound to provoke controversy. It is easy to dismiss the work after a first hearing or a little casual study as strange and indeed cacophonous. But that would seem hardly fair to the composer. Howells is perfectly sincere. He, unlike many of his contemporaries, knows very well what an organ can and cannot do. Even the most elaborate passages (and there are many) lie under the hands and feet and are perfectly designed for the player; and the whole thing is splendidly diatonic and alive. The writer's impression that the first and third movements are rather breathless and overcrowded with detail may be due to an, as yet, imperfect knowledge of the work as a whole. Time will show. Certainly these movements are not easy to fathom. But if anyone wishes to get to the very heart of the music let him begin with the second movement. That is undoubtedly a thing of rare beauty, individual, distinctive, with something of the Howells of the early Piano Quartet, but more fully grown, and with a larger experience. The writer played this movement recently at a Recital in King's College Chapel, Cambridge, and the general impression was that it told of lovely things and "talked sense." In a word, this Sonata like all new works of individual idiom must be studied with open mind and with sympathy; then, and not till then will the hidden treasure reveal itself.

Sir Walter Alcock's Introduction and Passacaglia will speedily find a place in the programmes of English Organists. As is only to be expected, it is constructed with rare skill and musicianship and is worthy of one who has so long and so consistently upheld the dignity of the organ, both as player and composer.

Dr. Charles Wood's Prelude and Fugue is also very much to be welcomed. It is perhaps late in the day to remark on Wood's outstanding qualities as a composer. Organists know and love his two volumes of Preludes and will probably be ready to agree with the verdict of a young pupil who, when given the new work, said: "this is *some* fugue." Incidentally it is a double one.

The Seven Simple Pieces by Robin Milford are arrangements from his own works, quiet, uneventful and thoughtful. They would be effective, as he says in his preliminary note, on quite a small instrument. Would that all organs were of a more moderate size!

Organ students will find in all these works opportunities of cultivating and developing that breadth of style and appreciation of the possibilities of true organ playing which at the moment seem almost to have vanished from the modern school.

How rarely now-a-days does one hear a Prelude and Fugue of Bach or Buxtehude played with any sense of the greatness of the music. That overgrown monster the modern organ has to be exploited, and that is the very Dickens! These new works all point in the right direction if only players will follow it.

WILLIAM H. HARRIS

MUSIC

TRIOLET IN E FLAT, for Oboe, Clarinet and Bassoon. By RICHARD H. WALTHER.

Hawkes & Sons. Scores and parts 4/-.

The bassoon is traditionally the wag of the orchestra. Its trustworthy all-round qualities are often overlooked. Similarly the other instruments may easily have their characters misrepresented. If we call the oboe a prim spinster because of her chatter and the clarinet the gushing matron because of her effusiveness we run the risk of circumscribing their true nature. At the same time no one is going to accuse them of solemnity (which is left to trombones) or of profundity (for which composers go to the string ensembles and horns). Mr. Walthew in this charming, delightful and short piece of chamber music quite rightly concentrates on the more

superficial characteristics of his three wind instruments. The four movements are neat or amusing and sometimes both—light-hearted conversations among three instruments which for once in a way find themselves on their own. There is a lot of heart-searching music in the world and there is a terrible lot of rubbish which mistakes silliness for cheerfulness. Here is something at once good and light, sensible and sane, simple and clever. The composer, himself a scholar of the College, dedicates this triolet to his son, Collegian and clarinettist. F.H.

Scores.

The function of the reviewer is to appraise the quality of the music rather than discuss its price. But in the case of two scores of works by Collegians recently published by the Oxford University Press the noteworthy point is not so much the compositions, whose nature and value is already known, but the format in which they appear—not the musician's but the publisher's part in the product. Biiss's Concertos for Two Pianos was played at the Jubilee Concert last summer. It appears now in an arrangement for three pianos—the third stave being a reduction of the orchestral part. This is produced at the astonishing price of 7/6. Dr. Dyson's new score of his Three Choirs Cantata *St. Paul's Voyage to Melita* carries further the principle of alternative scoring and cueing in which the change in our choral habits and financial stringency have combined to force upon composers. The wind-parts are reduced for two hands; drums, strings and chorus are given separate staves, so that we have a new reduced kind of full-score, clear to read and practical to use. This is not a substitute for but an alternative to the full full-score. The only criticism of it seems to be that it has driven us to coin that last hideous neologism. But can anything really damage further the already hopeless barbarity of our musical terminology? The price of this condensed orchestral score (that sounds better than "reduced full-score") is 12/6, again a marvel of cheapness. F.H.

MUSIC RECEIVED

For Piano. FANTASIES. By Arthur Benjamin. Books 1 and 2. 2/- each, from Boosey and Hawkes.

These six little pieces are intended to stimulate the imagination of the young pianist who comes up for examination by the Associated Board. The composer has noted more improvement in technical than in the expressive powers of examinees in recent years. The two should not be divorced, and in these pieces one who is himself a composer, a pianist and teacher indicates the technical means by which a suggested musical result can be realised.

For Piano Duet.

The Oxford University Press has sent the first half dozen numbers of a new series of duets for two pianos. Those experienced duettists, Ethel Bartlett and Rae Robertson, are the editors and they have appended brief notes on the method of performance, such as the treatment of the ornaments in Couperin and Farnaby, and valuable hints on style—simplicity in Foss's "Newcastle," satire in Walton's "Facade," and in W. F. Bach's sonata the lighter side of the great J.S.B. The prices vary from 2/- to 5/- per number, each number containing the required two copies. The older style of piano-duet-playing with two players at one instrument, which could in appropriate circumstances lead to perhaps the most delicate of all forms of flirtation, is even in these days of two grand pianos per musician not entirely extinct. Dr. Ernest Walker has issued through the O.U.P. a Rhapsody and Fugue for two players (sex irrelevant) at one piano (3/6).

Church Music.

Carey and Co., have sent four Masses for use in the Roman liturgy and a manual by Donald J. Edeson on "The Training of Catholic Choirs" (2/6) for the

use of organists and choirmasters. The Masses include Taverner's "Play-song Mass" edited by H. B. Collins with a mixture of scholarly scruple and knowledge of practical requirements, and Professor Kitson's second *Mass in C minor* for organ and four mixed voices. In the latter the *Credo* is to be sung in unison by the Congregation and an organ accompaniment has been provided by Mr. Edeson; the choral portions of the Mass are diatonic, simple and felicitous.

Frederick Ogilvy's "I will lift up mine eyes" is an anthem for general use published by Curwen at 4d.

For Male Voices.

Mr. Geoffrey Shaw has added another volume to his series of *Twice Times So Many* songs. (Queer, to what lengths the ingenuity of publishers will go in coining crooked names for straightforward books.) The *Twice 44 Sociable Songs* and the *Twice 55 Community Songs* have now a little brother, the *Twice 22 Choral Songs for Male Voices*, which contains as many as 44 well-known tunes arranged for part-singing by men's choirs.

BOOKS AND MUSIC

COBBERS. By Thomas Wood. Oxford University Press. 7/6.

MERCHANTMEN. By Thomas Wood. Stainer & Bell. 3/.

In 1930 Dr. Wood went to Australia to examine for the Associated Board. He stayed there two years, went into every state, including Tasmania, made innumerable contacts with all sorts of people and saw everything that was to be seen. Since he is a first-rate musician and endowed with a passion for efficiency, there can be no doubt that he discharged his professional duties adequately. The two titles at the head of this brief note are works of supererogation, first-fruits in literary and musical form of his tour. Except for one song there is no mention of music in *Cobbers*, which is primarily a travel book and secondly a document of social solidarity for English-speaking peoples. Dr. Wood would perhaps reverse the order of these two aims, both of which he has successfully achieved, but an author's first duty is to his readers and his excellent propaganda is rightly subordinated to that place which is its due in a work of art. The climax of his story is pure adventure, the outcome of his travels into the perilous seas that wash the Great Barrier Reef.

Merchantmen is a collection of maritime choruses with a bass solo in each, suitable for Mr. Stuart Robertson (to whom the work is dedicated) or his like (if there is such an one), and of the five, No. 4, "The Coral Sea" is inscribed to the memory of the passage through the Reef after the more perilous episode in a small craft had been accomplished. In all but one, which draws upon Kipling, the words are the composer's own. *Cobbers* is sufficient warrant of Dr. Wood's verbal skill, and his knowledge of the sea enables him to write verse with the authentic maritime tag. But I confess to a little doubt, until I have heard the pieces sung, whether even for musical setting he has not relied too much on direct representation of nautical shouts and salt-water noises. Except in the case of the uproarious mock ballad "Waddle-O" the verse does not seem to have been so thoroughly composed, i.e. passed through the crucible of the imagination, as the music. Let us hope I am wrong: after all the music is the thing. And the music is as practicable (for male or female chorus) as Hindemith's *Gebrauchsmusik* and a good deal more tuneful.

F.H.

SCIENCE OF PIANOFORTE TECHNIQUE. By Thomas Fielden. Macmillan & Co. 7s. 6d.

This comprehensive discussion of pianoforte technique was first published in 1927, and it was reviewed by Dr. Daymond in Vol. XXII, No. 2, of the R.C.M. MAGAZINE. The fact that a new edition has now been found necessary is in itself a sufficient tribute to the book's value. The chief addition is a chapter giving a

scheme of work for daily practice. We are all pianists of one sort or another. To those with no technique, the strummers, the chapter on the history of the various methods and other general questions will be of interest. To those who are pianists the analytical chapters, including those on physiology, should prove illuminating. To the intelligent teacher who must needs know the why and the wherefore of the whole business the book is indispensable. F.H.

BOOKS RECEIVED

RACHMANINOFF'S RECOLLECTIONS. By Oskar von Riesemann. George Allen & Unwin. 10s. 6d.

ROSSINI. By Lord Derwent. Duckworth. 15s.

These two books represent two very different methods of dealing with the problems of musical biography. The difficulty of the biographer is, putting it roughly, to relate the life and the works to each other, and both to the musician's environment. Some writers frankly abandon all attempt to do this and write two books in one—a chronicle of events and a criticism of music—and while every case must be treated on its own difficulties, this seems to be the least satisfactory way of doing it. Both these authors do more than this; Lord Derwent concentrating on the influence of environment, especially that temporal environment called the *Zeitgeist*, and M. von Riesemann on the more truly biographical factor of Rachmaninoff's own nature. He is the better able to do this because he has relied for about half his narrative on the composer's own words and he shows considerable insight into character in his interpretation. This way of writing biography is more successful than one would expect of a divided responsibility. The book is neither autobiography, nor is it altogether an independent study from outside. But M. von Riesemann has realised the dangers and has shouldered the responsibilities which an author owes to his readers. Lord Derwent has also done his duty to his readers in collecting a large number of relevant but obscure facts which belong to the Italian tradition of opera in general and the career of Rossini in particular.

Both composers, separated by about a century, present a psychological riddle: Rossini's apparently fertile genius dried up before middle life. Why? Rachmaninoff's abilities have been copious enough to run with equal strength in three distinct channels. His very success in them all makes him ask whether he has not been too richly endowed. Has he really killed one of the three hares that he has hunted? The authors provide the reader with material on which he can make an answer to these questions. F.H.

CORRESPONDENCE

THE ELMS, GEDLING, NOTTS.

The Editor, R.C.M. Magazine.

21st March, 1934.

DEAR EDITOR,—The pleasure of receiving my copy of the *MAGAZINE* has been severely damped by the absence of the Director's Address from its pages. I know that he is an exceedingly busy man, and in my heart of hearts I have often wondered how he managed to find the time to concoct so long and so witty a speech with such unfailing regularity. But, having aroused the spirit of expectancy in us, he must not expect us to submit to the disappointment without some word of protest. One could easily conjure up a vision of the Director standing on the Concert Hall platform, when one read the address, and hear his inimitable tones as he added point to each jest. I am sure that I am not the only Old Collegian who will miss those opening pages of the *MAGAZINE* more than we can express.

This suggests a competition (no prizes, by request!). It would be interesting to know the popularity of the various regular features of the *MAGAZINE* according to an analysis of readers' opinions.* Is it practicable?

Yours sincerely, HELMAR FERNBACH.

* It would.—ED.

OPERA

ON the evenings of Tuesday, 20th February, and Friday, 23rd February, two private performances (operatic repertory) of *Così Fan Tutte*, Act I (Mozart), were produced by Clive Carey, Hon. A.R.C.M., and *La Bobème*, Acts I and IV (Puccini), were produced by L. Cairns James, Hon. R.C.M. The Conductor was Hermann Grunbaum, Hon. R.C.M., and the Manager John B. Gordon, Hon. A.R.C.M.

"COSÌ FAN TUTTE"

CAST :		20th February.	23rd February.
Flordiligi	...	MARGARET LAUDER	BARBARA LANE
Dorabella	...	AUDREY WARBURG	HESTER KEIGHLEY-PEACH
Despina	...	MARGARET BLYTHE	MARGARET BLYTHE
Ferrando	...	GEORGE NICHOLSON	PETER PEARS
Guglielmo	...	PETER FETTES	CUTHBERT MATTHEWS
Don Alfonso	...	VICTOR EVANS	DUDLEY LEWIS
Sergeant	...	PETER PEARS	GEORGE NICHOLSON
		Chorus :	
Misses R. Batten, G. Bodey, M. Blythe, I. Haddow, M. Jones, L. Keir, B. Lane, M. Lauder,			
M. Lee, G. Peace, H. Keighley-Peach, H. Swift, M. Steventon, J. Vowles, A. Warburg.			
Messrs. F. Brooke, V. Evans, P. Fettes, T. Hancock, H. Hemming, D. Lewis, H. Lutman,			
C. Matthews, N. Menzies, G. Nicholson, P. Pears, F. Sharp.			

"LA BOHÈME"

CAST :		20th February.	23rd February.
Rudolph (a poet)	...	HOWARD HEMMING	HOWARD HEMMING
Schaunard (a musician)	...	DUDLEY LEWIS	DUDLEY LEWIS
Benoit (a landlord)	...	FRANK BROOKE	FRANK BROOKE
Mimi	...	JANE VOWLES	MARJORIE LEE
Marcel (a painter)	...	FREDERICK SHARP	FREDERICK SHARP
Colline (a philosopher)	...	CUTHBERT MATTHEWS	NORMAN MENZIES
Musetta	...	GRACE PEACE	GRACE PEACE

Musical Staff—P. Lewis, A. Melville, M. Mudie. Stage Manager—Marjorie Haviland.
Dresses by Mrs. Gotch, Hon. R.C.M. Wigs by Bert.
Master Mechanist—Max Leslie. Electrician—J. Hughes.

COLLEGE CONCERTS

THURSDAY, 18th JANUARY (Chamber)

For programme, see Volume XXX, No. 1, page 34

THURSDAY, 1st FEBRUARY (Chamber)

SONATA for Two Pianofortes, No. 1, in B flat Clementi				
IRENE CROWTHER, A.R.C.M. (Clementi Exhibitioner)				
EVELYN HARMSWORTH, A.R.C.M. (Associated Board Exhibitioner)				
ARIA for Soprano, with obligato for two Flutes ...		Schate können sicher weiden		} Bach
ARIA for Soprano, with obligato for one Flute ...		Ei wie schmeckt der Kaffee süsse		
		(from the Coffee Cantata)		
JOAN E. PALMER, A.R.C.M. (Marianne Rowe Exhibitioner)				
EMLYN PROTHEROE (Scholar) ROSAMOND SAUNDERS				
Accompanist—PHYLLIS NORBROOK, A.R.C.M. (Exhibitioner)				
QUARTET for Strings in A major, Op. 18, No. 5 Beethoven				
A. ELSIE STINTON, A.R.C.M. (Heywood-Lonsdale Scholar)				
MARY MARTIN, A.R.C.M. (Associated Board Exhibitioner)				
NORA WILSON, A.R.C.M. (Leverhulme and Esther Greg Exhibitioner)				
BUNTY BROWN (Hon. Exhibitioner)				
SONGS				
		a. So we'll go no more a-roving		M. V. White
		b. The fields are full		Armstrong Gibbs
		c. Go not, happy day		F. Bridge
MARJORIE GORDON (Marianne Rowe Scholar)				
Accompanist—LUCY BELL, A.R.C.M.				
SONATA for Harp and Viola (two movements) Arnold Bax				
SANCHIA PIELOU (Scholar)				
NORA WILSON, A.R.C.M. (Leverhulme and Esther Greg Exhibitioner)				
DUETS for Two Pianofortes				
		a. Moy Mell		Arnold Bax
		b. March		Arthur Benjamin
WENDY HANSON, A.R.C.M. FREDERIC WAINE (Wesley Exhibitioner)				

TUESDAY, 13th FEBRUARY**(Second Orchestra and Senior Conductors' Class)**

- OVERTURE The Flying Dutchman Wagner
 Conductor—JOHN CRUFT
- CONCERTO for Pianoforte and Orchestra, in A major (K.488) Mozart
 EVELYN HARMSWORTH, A.R.C.M. (Associated Board Exhibitioner)
 Conductors:
 RALPH NICHOLSON RONALD ONLEY JOAN BICKERS
- SYMPHONY in E flat, No. 1 (103) Haydn
 Conductors:
 MARGARET PATERSON REGINALD GOODALL TERENCE WHITE FREDERIC WAINE
- CONCERTO for Pianoforte and String Orchestra, in D minor Bach
 JOAN E. PALMER, A.R.C.M. (Marianne Rowe Exhibitioner)
 Conductors:
 FRANK BURY DENIS MULGAN GERALD EMMS
- MARCHE JOYEUSE Chabrier
 Conductor—MR. W. H. REED, M.V.O., HON. R.C.M.

THURSDAY, 15th FEBRUARY (Chamber)

- SONATA for Violin and Pianoforte, in C major Mozart
 BETTY BARNE, A.R.C.M. (Exhibitioner) BARBARA KERSLAKE, A.R.C.M. (Scholar)
- VOCAL QUARTETS from the Song Cycle "Youth rides forth" Harold Darke
 a. The Tewkesbury Road
 b. The Hill Pines
 MAY BARTLETT (Scholar) GRACE BODEY, A.R.C.M. (Scholar)
 HOWARD HEMMING (Leverhulme Exhibitioner) ROWLAND ROBSON (Scholar)
 Accompanist—LUCY BELL, A.R.C.M.
- PHANTASIE in C minor for Pianoforte, Violin and Violoncello Frank Bridge
 CONSTANCE FARRINGTON, A.R.C.M. BARBARA FARROW, A.R.C.M. (Scholar)
 WILLIAM EVANS (Exhibitioner)
- SONATA for Violin and Pianoforte, in A minor Cynthia Hemmerde
 (First Performance) (Student)
 RUTH PEARL (Scholar) CYNTHIA HEMMERDE, A.R.C.M.
- SUITE in G major for Violoncello Bach
 DENYSE HOLDAWAY (Scholar)
- VOCAL QUARTETS Four Gipsy Songs, Op. 112 Brahms
 MAY BARTLETT (Scholar) GRACE BODEY, A.R.C.M. (Scholar)
 HOWARD HEMMING (Leverhulme Exhibitioner) ROWLAND ROBSON (Scholar)
 Accompanist—LUCY BELL, A.R.C.M.

FRIDAY, 16th FEBRUARY (Orchestral)

- OVERTURE William Tell Rossini
- CONCERTO for Pianoforte and Orchestra, No. 2, in B flat, Op. 83 Brahms
 NORMAN TUCKER (Leverhulme Scholar)
- SYMPHONY in E flat, No. 3, Op. 55 (Eroica) Beethoven
 Conductor—SIR THOMAS BEECHAM, BART., F.R.C.M.

WEDNESDAY, 7th MARCH (Chamber)

- QUARTET for Strings, in D major, No. 21 (K.575) Mozart
 A. ELSIE STINTON, A.R.C.M. (Heywood-Lonsdale Scholar)
 MARY HASLEM, A.R.C.M. (Morley Scholar)
 NORA WILSON, A.R.C.M. (Leverhulme and Esther Grey Exhibitioner)
 WILLEN DE MONT (Scholar and Leverhulme Exhibitioner)
- SONGS a. Der Lindenbaum } Schubert
 b. Heidenroslein }
 MARY MARTIN, A.R.C.M. (Associated Board Exhibitioner)
 Accompanist—CHARLES GROVES (Exhibitioner)
- SONATA for Pianoforte and Violin Debussy
 MARGERIE FEW, A.R.C.M. (Associated Board Exhibitioner)
 EVELYNE PEARSON (Associated Board Exhibitioner)
- PIANOFORTE SOLOS a. Aufschwung (Soaring), Op. 12, No. 2 } Schumann
 b. Grillen (Whims), Op. 12, No. 4 }
 c. Impromptu, in F sharp major, Op. 36 Chopin
 LUCY BELL, A.R.C.M.
- SONGS a. King David } H. Howells
 b. Come sing and dance }
 MOLLIE LAKE (Lilian Eldée Scholar)
 Accompanist—BETTY LOVELL, A.R.C.M.

SEXTET for Strings, in G major, Op. 36 *Brahms*
 GERALD EMMS, A.R.C.M. (Director's Exhibitioner)
 RALPH NICHOLSON, A.R.C.M. (Exhibitioner)
 NORA WILSON, A.R.C.M. (Leverhulme and Esther Greg Exhibitioner)
 WENDY HANSON, A.R.C.M. JAMES WHITEHEAD (Morley Scholar)
 WILLEM DE MONT (Scholar and Leverhulme Exhibitioner)

FRIDAY, 9th MARCH (First Orchestra)

SYMPHONIC VARIATIONS for Pianoforte and Orchestra *César Franck*
 SHIRAZ FRASER, A.R.C.M.
 CONCERTANTE for Hautboy, Clarinet, Bassoon, Horn and Orchestra, in E flat .. *Mozart*
 NATALIE CAINE (Scholar) STEPHEN WATERS (Scholar)
 CECIL JAMES (Scholar) JOHN DENISON (Scholar)
 CONCERTO for Pianoforte and Orchestra, No. 2, in A minor *A. Tscherepnine*
 (First performance in England)
 NAN MARYS, A.R.C.M. (Grove Exhibitioner)
 ARIA *Vissi d'arte (Tosca)* *Puccini*
 MARGARET LAUDER (Operatic Exhibitioner)
 CONCERTO for Pianoforte and Orchestra, in C minor *F. Delius*
 RUTH HOLMES, A.R.C.M. (Exhibitioner)
 Conductor—DR. ADRIAN BOULT, F.R.C.M. (by courtesy of the B.B.C.)

THURSDAY, 15th MARCH (Chamber)

SOLEMN QUARTET for Horn, Trumpet, Tenor and Bass Trombones, Op. 38 .. *A. Glasunov*
 JOHN DENISON (Scholar) RICHARD WALTON (Scholar)
 CECIL HOLT (Kneller Hall Scholar) MORRIS SMITH (Scholarship Exhibitioner)
 INTRODUCTION AND ALLEGRO for Harp,
 with accompaniment of String Quartet, Flute and Clarinet .. *M. Ravel*
 VERA PRYCE-TIDMAN, A.R.C.M.
 RONALD ONLEY, A.R.C.M. (Gowland-Harrison Exhibitioner) RUTH PEARL (Scholar)
 HAROLD PATTIN, A.R.C.M. (Edmund Grove Exhibitioner)
 WILLIAM EVANS (Exhibitioner) ROSAMOND SAUNDERS (Exhibitioner)
 STEPHEN WATERS (Pringle Scholar)
 QUINTET for Flute, Hautboy, Clarinet, Horn and Bassoon, in F major .. *Charles Wood*
 EMILYN PROTHERRON (Scholar)
 MARJORIE TREVELYAN (Hon. Scholarship Exhibitioner)
 WILFRED HAMBLETON (Scholarship Exhibitioner) ERNEST H. STATHAM
 JOSEPH CASTALDINI (Scholarship Exhibitioner)
 SONATA for Horn, Trumpet and Trombone *F. Poulenc*
 JOHN DENISON (Scholar) RICHARD WALTON (Scholar)
 MORRIS SMITH (Scholarship Exhibitioner)
 a. TRIO for three Bassoons .. Dance of Witches *Granville Bantock*
 CECIL E. JAMES (Scholar) JOSEPH CASTALDINI (Scholarship Exhibitioner)
 ANTHONY C. BAINES
 A. SCHERZO for four Bassoons, Op. 12 *S. Prokofiev*
 CECIL E. JAMES (Scholar) JASON LEWKOWITSCH (Scholarship Exhibitioner)
 JOSEPH CASTALDINI (Scholarship Exhibitioner) ANTHONY C. BAINES
 SERENADE for five Wind Instruments *Gordon Jacob*
 JAMES C. HOPKINSON (Scholar) NATALIE CAINE (Scholar)
 STEPHEN WATERS (Pringle Scholar) CECIL JAMES (Scholar) JOHN DENISON (Scholar)

MONDAY, 19th MARCH

(Second Orchestra and Senior Conductors' Class)

OVERTURE The Bartered Bride *Smetana*
 Conductor—ALAN MELVILLE (Leverhulme Scholar)
 SYMPHONY in C major, "Jupiter" (K.551) *Mozart*
 Conductors:
 JOAN BICKERS JASON LEWKOWITSCH MARGARET PATTERSON, A.R.C.M.
 RALPH NICHOLSON, A.R.C.M. (Exhibitioner)
 FANTAISIE POLONAISE for Pianoforte and Orchestra, Op. 19 *I. Paderewski*
 JANET CAMERON (Exhibitioner)
 Conductors:
 * RONALD ONLEY, A.R.C.M. (Gowland Harrison and Director's Exhibitioner)
 MICHAEL MUDIE (Julian Clifford Scholar)
 SCHERZO (from "A Midsummer Night's Dream") *Mendelssohn*
 Conductor—FREDERIC LEWIS

SOLO for Violin and Orchestra .. "The Lark Ascending" *R. Vaughan Williams*
 AUDREY NAPIER SMITH, A.R.C.M. (Leverhulme Exhibitioner)
 Conductor—REGINALD GOODALL (Stier Exhibitioner)
 a. INTRODUCTION, SCENE III } "Caractacus" *Elgar*
 b. TRIUMPHAL MARCH }
 Conductor—MR. W. H. REED, M.V.O.

FRIDAY, 23rd MARCH
(First Orchestra and Choral Class)

MUMBERS 2, 4, 6 and 7 from the REQUIEM *Brahms*
 Behold, all flesh is as the grass
 How lovely is Thy dwelling place
 Here on earth have we no continuing place
 Blessed are the dead
 Baritone Solo—NORMAN MENZIES (Victoria, Australia, Scholar)
 CONCERTO for Pianoforte and Orchestra, in E flat, Op. 75 (Emperor) *Beethoven*
 ROSE GOLDBLATT (Montreal Scholar)
 OVERTURE "Le Carnaval Romain" *Berlioz*
 DANCES for Chorus and Orchestra, "Prince Igor" *Borodin*
 Conductor—MR. REGINALD JACQUES

WEDNESDAY, 28th MARCH (Chamber)

QUARTET for Strings, in A minor, Op. 51, No. 2 *Brahms*
 MARY HASLEM (Morley Scholar) EVELYN PEARSON (Associated Board Exhibitioner),
 NORA WILSON, A.R.C.M. (Leverhulme and Esther Greg Exhibitioner)
 BERNARD RICHARDS, A.R.C.M. (Scholar)
 PIANOFORTE SOLO Rhapsody in C major *E. von Dohnanyi*
 DORIS GOULD
 SONGS }
 a. Ständchen }
 b. Der Doppelgänger } *Schubert*
 c. Erlkönig }
 H. NORMAN MENZIES (Victoria, Australia, Scholar)
 Accompanist—GEORGE LOUGHLIN (Liverpool Scholar)
 PIANOFORTE SOLO Barcarolle *Chopin*
 MARJORIE G. HUMBY
 QUARTET for Pianoforte and Strings, in A major, Op. 26 *Brahms*
 EVELYN HARMSWORTH, A.R.C.M. (Associated Board Exhibitioner)
 RUTH PEARL (Scholar) H. ROY PATTEN, A.R.C.M. (Edmund Grove Exhibitioner)
 DORIS C. SMITH

INFORMAL CONCERTS

Six Informal Concerts (Nos. 195-200) were held during the term. Works by Moeran, Goossens, Squire, Frank Bridge and Hurlstone were included in the various programmes.

MIDDAY RECITALS

Two Midday Recitals were given last term by Miss Kathleen Cooper (pianoforte) and Miss Gwendolen Mason (harp).

STUDENTS' EVENING RECITALS

Recital No. 99 (soprano and pianoforte) by Barbara Lane and Marion Berry. The accompanist was Harry Platts. Recital No. 100 (pianoforte) by Mr. Thomas Fielden. Recital No. 101 by Robert S. Groves and W. S. Lloyd Webber (organ) and Grace Bodey and Rowland Robson (songs). Songs included "Uphill" by Harold Darke and three of Stanford's Bible Songs. Recital No. 102 (pianoforte and violoncello) by May Barrett and Bernard Richards, included Ireland's Sonata. Accompanist—Tatiana Polunin. Recital No. 103 (soprano and violin) by Edna B. Kingston and Gerald Emms. The flute obbligato to a Handel aria was played by Rosamond M. Saunders. Accompanists—Mary De Gruchy and Constance Farrington.

JUNIOR EXHIBITIONERS' CONCERT

The eighteenth Junior Exhibitioners' Concert was held on 19th March. The programme contained 20 items.

A.R.C.M. EXAMINATION

APRIL, 1934

PIANOFORTE (TEACHING)—

Armstrong, Alice
 Berry, Kathleen
 Carr, Jill
 Dunkley, Joan
 Dunn, Sybil Monica
 Griffith, David Maurice
 a Herwald, Judith
 a Hook, William George
 Laming, Frank
 Lloyd, Margaret Cecilia
 Lyons, Cecily
 Newbegin, Philip Wadham
 Walker, Emily Eleanor

PIANOFORTE (SOLO PERFORMANCE)—

Greenwood, Jennifer
 Haines, Miriam Kathryn
 Humby, Marjorie Grace
 McCormack, James
 Ross, Irene Mary Loveday
 South, Robert Henry Slater
 Waine, Frederic
 a Whittington, Lily Catharine Lucy
 Wood, Christopher Neame

SINGING (TEACHING)—

Morrison, Frances Willard
 Steventon, Marjorie Madeline
 Taylor, Maurice Frank

SINGING (SOLO PERFORMANCE)—

Kerr, Lorna
 Lee, Marjorie Violet
 Robson, Rowland

VIOLIN (TEACHING)—

Jackson, Evelyn Margaret
 Kaye, Muriel
 Nix, Kathleen O'Connor
 Williams, Eileen Frances

VIOLIN (SOLO PERFORMANCE)—

Lewis, Carl Owen

VIOLONCELLO (TEACHING)—

Cardale, Helen Mary

VIOLONCELLO (SOLO PERFORMANCE)—

Smith, Doris Chabot
 Whitehead, James

ORGAN (SOLO PERFORMANCE)—

Allt, Frederic Holland
 Mogridge, Kenneth John

BASSOON—

James, Cecil Edwin
 Lewkowitsch, Jason Louis Edward

PIANOFORTE ACCOMPANIMENT—

Davis, Barbara Mary Sylvia
 Quesnel, Hilda Viola

ELOCUTION AND DECLAMATION—

Gasper, Gwendoline M.

THE TEACHING OF MUSICAL APPRECIATION, AURAL TRAINING AND SIGHT READING—

Holmes, Ruth

THE TEACHING OF MUSICAL APPRECIATION AND GENERAL MUSICAL HISTORY

Graham, Kenneth Coghill

THE TEACHING OF CLASS SINGING AND AURAL TRAINING—

Crallan, Margaret Arden
 Napier-Smith, Audrey
 Rowe, Daphne Florence

THEORY OF MUSIC—

Davie, Cedric Thorpe
 Tucker, Norman Walter Gwynn

a Optional Harmony

LIST OF DATES, 1934-35

CHRISTMAS TERM, 1934

ENTRANCE EXAMINATION	...	...	Wednesday, 19th September
TERM BEGINS	...	...	Monday, 24th September
HALF TERM BEGINS	...	...	Monday, 5th November
TERM ENDS	...	...	Saturday, 15th December

EASTER TERM, 1935

ENTRANCE EXAMINATION	...	...	Wednesday, 9th January
TERM BEGINS	...	...	Monday, 14th January
HALF TERM BEGINS	...	...	Monday, 25th February
TERM ENDS	...	...	Saturday, 6th April

